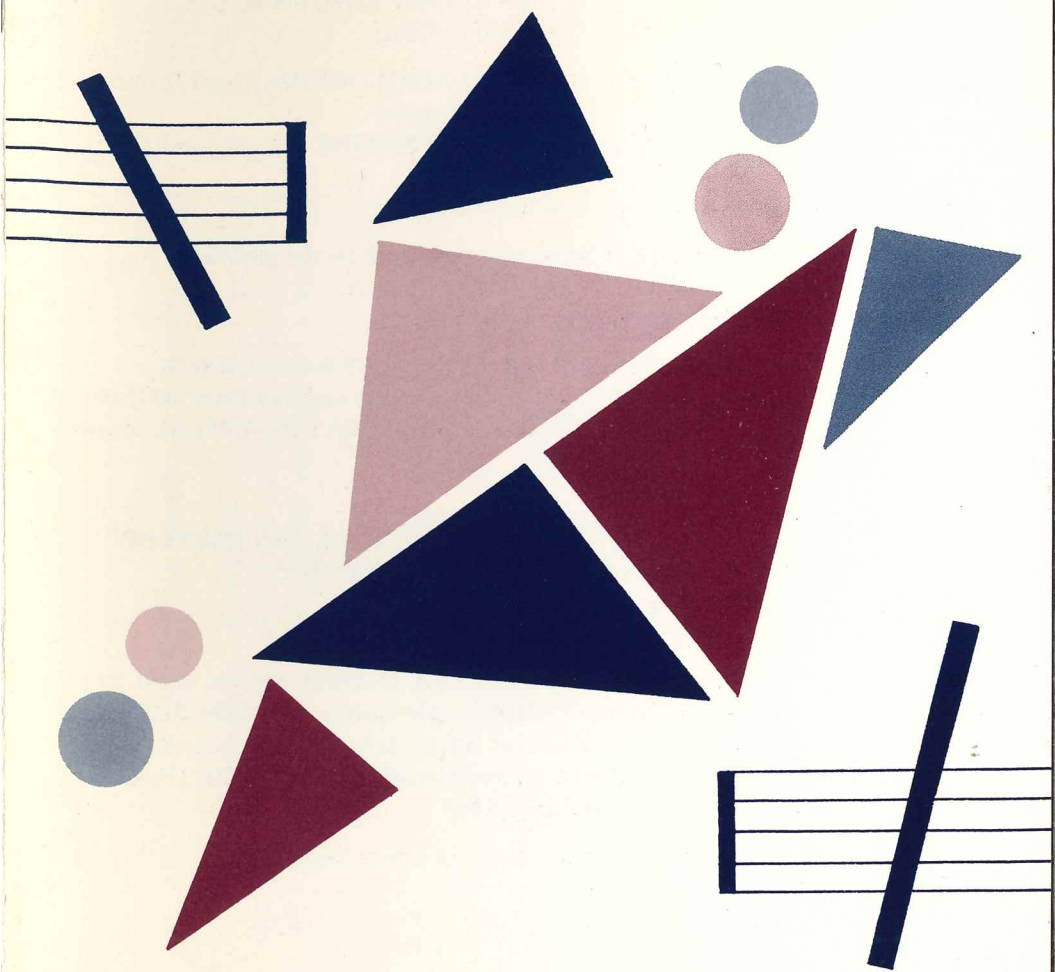


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1983-84 Season

New Music Concerts

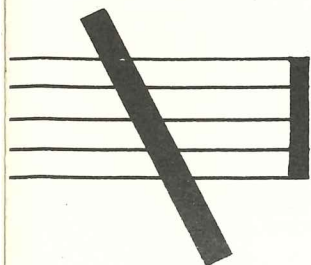
Presents our Thirteenth Season

- Saturday,
October 1** The connoisseur's composer **ELLIOT CARTER** (U.S.A.)
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- Saturday,
November 19** Canadian premieres by **ALEXANDER GOEHR** (Great Britain)
and **RAYMOND LUEDEKE** (Canada)
Word premieres by **TALIVALDIS KENINS** (Canada) and
CHARLES WILSON (Canada)
Walter Hall, Edward Johnson Building
- Sunday,
December 4** World premiere of String Quartet No. 2 by the innovative
composer **MORTON FELDMAN** (U.S.A.)
Walter Hall, Edward Johnson Building
- Friday,
January 13** Compositions for choir and organ by **SVEN-ERIK BÄCK**
(Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE**
(U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ;
and Paul Massel, baritone
St. James Cathedral
- Sunday,
February 19** Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP**
(Canada), **JOHN REA** (Canada) and **PHILLIP
WERREN** (Canada)
Great Hall, Hart House
- Saturday,
March 24** **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by
KLAUS HINRICH STAHRER (Germany), **CARLOS ROQUÉ
ALSINA** (Argentina-France), **KLAUS AGER** (Austria), **KAREL
GOEYVAERTS** (Belgium) and **GABRIEL POULARD** (France)
Town Hall, St. Lawrence Centre
- Monday,
April 9** The return of the poetic master of music-theatre
MAURICIO KAGEL (Germany)
Town Hall, St. Lawrence Centre

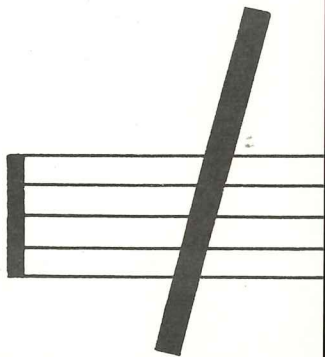
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- Morton Feldman – Dec. 4 – The Music Gallery
- Sven-Erik Bäck – Jan. 12 – The Music Gallery
- Films by Kagel – Apr. 6 and 7 – The Funnel
- Mauricio Kagel – Apr. 8 – The Music Gallery

MUSIC IN SPACE

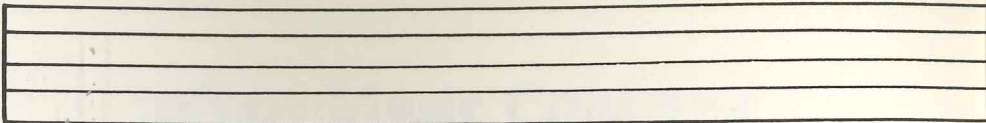


**STEVE REICH
PHILLIP WERREN
JAN JARVLEPP
JOHN REA**



**SUNDAY, 8:00 P.M.
FEBRUARY 19
Great Hall, Hart House**

University
of Toronto



New Music Concerts

Artistic Director – Robert Aitken

PROGRAM - February 19, 1984

- Vermont Counterpoint (1982) ** Steve Reich

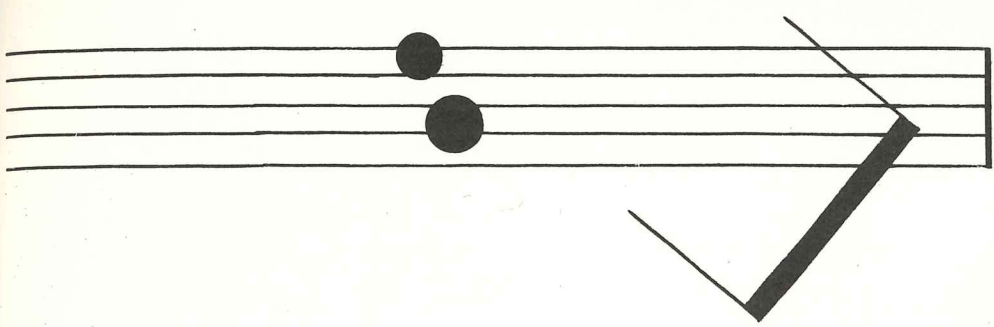
Robert Aitken, solo flute and tape

- Hurricaneum (1984) * Phillip Werren

Fujiko Imajishi, violin
Douglas Perry, viola
Peter Schenkman, cello
Marc Widner, piano
Kathleen Solose, piano
Russell Hartenberger, percussion
Robin Engelman, percussion
Robert Aitken, conductor

- INTERMISSION

This program has been generously co-sponsored by the Laidlaw Foundation and The McLean Foundation, with assistance from the Canadian Broadcasting Corporation.



* World premiere
** Canadian premiere

● **Time Zones (1981) ***

Jan Jarvlepp

Fujiko Imajishi, violin
Peter Schenkman, cello
Douglas Stewart, flute
James McKay, bassoon
Peter Lutek, bassoon
Larry Weeks, trumpet
Russell Hartenberger,
percussion
John Wyre, percussion
Robert Aitken, conductor

James Wallenberg, violin
David Hetherington, cello
James Campbell, clarinet
David Carroll, bassoon
James Spragg, trumpet
John Dowden, trombone
Robin Engelman, percussion
Bob Becker, percussion
Trevor Turesky, percussion

● **Treppenmusik (1982)**

John Rea

Fujiko Imajishi, violin
Peter Schenkman, cello
Stanley McCartney,
E♭ clarinet
Stephen Pierre,
bass clarinet
Lawrence Sereda,
soprano saxophone
Don Englert,
tenor saxophone
James Montgomery,
electronics

Douglas Perry, viola
Joel Quarrington, bass
James Campbell,
B♭ clarinet
Greg James,
bass clarinet
David Tanner,
alto saxophone
John Price,
baritone saxophone
Robert Aitken,
conductor

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STEVE REICH

Steve Reich was born in New York in 1936 and had early lessons in keyboards and drums. After graduating in philosophy from Cornell University in 1957, he studied composition at Juilliard (1958-61) and Mills College (1962-3) where his teachers included Milhaud and Berio. In 1970 he studied African drumming at the University of Ghana, in 1973 Balinese Gamelan with Balinese teachers in America, and in 1976-7 traditional chanting of Hebrew Scriptures in New York and Jerusalem.

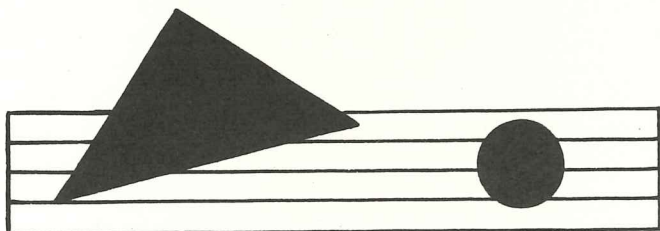
Reich formed an ensemble of three musicians in 1966 to perform his own music. This group, Steve Reich and Musicians, has now grown to eighteen- and sometimes as many as forty- members and has performed throughout North America and Europe. Their performances routinely sell out. Reich himself during this period has steadily emerged to his present eminence as a major modern composer.

VERMONT COUNTERPOINT

Vermont Counterpoint is scored for three alto flutes, three flutes, and three piccolos, plus two solo lines in each of which the soloist plays, one at a time, all three instruments. For this performance, Robert Aitken has taped all nine ensemble parts plus one solo line and here adds the live solo line as the final touch.

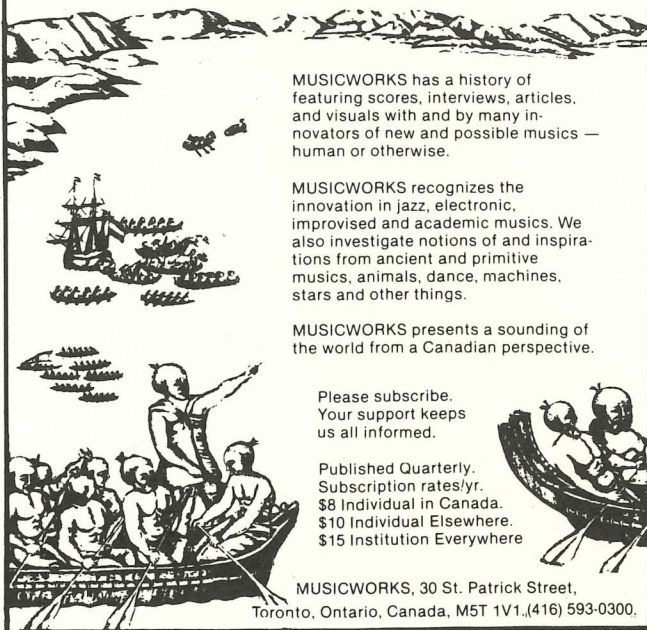
Steve Reich writes of Vermont Counterpoint, "The live soloist participates in the ongoing cointerpoint as well as more extended melodies. The piece could be performed by eleven flutists but is intended primarily as a solo with tape. Though the techniques used include several that I discovered as early as 1967 the relatively

fast rate of change (there are rarely more than three repeats of any bar), metric modulation into and out of a slower tempo, and rapid changes of key may well create a more concentrated and concise impression."



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PHILLIP WERREN

Phillip Werren was born in 1942 and studied composition at Yale and Princeton with Roger Sessions and Milton Babbitt. Werren is the winner of many awards and commissions including a Fulbright Fellowship and Canada Council Grants. His music has been performed across Canada and the United States, in China, Japan and Mexico and heard on national broadcasts of CBC-FM.

Dance music plays an important part in Werren's oeuvre and he is working on important commissions for Sadlers Wells in England and Triskelion Dance Company in Montreal. Currently he is professor of composition, electronic music and 20th century music at York University where he has taught since 1977.

Of himself, Werren writes, "...As a composer, I feel a very strong bond with western art musical tradition and hope, through my own compositions, to rebuild a bridge to the past - a bridge which I feel many artists prefer to neglect."

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HURRICANEUM

Hurricaneum is a sonic play about forces and their effects. It is formally closer to an 18th century pastorale than to a 19th century tone poem. There are four sections:

- I The Tempest
- II The Eye
- III Leaving the Eye
- IV Aftermath

During the piece, the players perform certain actions. These actions are both cause and effect; their purpose is to elucidate the music which passes through the musicians and which causes them to behave certain ways.

The Eye is the core of the work. The "chord" is basically E $\flat$ -ish and diatonic. I have used many different tunings in the tape to give movement and breath by creating infra-beat structures in space. The pianos, although both in equal temperament, are tuned to A438 and A442.

In the last section of the work, players are no longer "in ensemble": the strings are playing music from the Eye section while listening to their personal tape of the Eye - they are, quite literally, out of time with each other and out of tune with the audience. The pianists, responding to percussion cues, create a chordal grid upon which the piece hangs, precariously, until the end.

This piece is dedicated to my friends. They have had to put up with me through this nonsense. My next piece will be called Stillness.

- Phillip Werren

JAN JARVLEPP

Born in 1953, Jan Jarvlepp is an Ottawa composer and cellist. He was educated at the University of Ottawa, McGill University (composition and electronic music with Alcides Lanza) and received his Ph.D. in 1981 from the University of California, San Diego. There he studied composition and time perception with Roger Reynolds and Will Ogden. Time Zones was his Ph.D. dissertation.

Jarvlepp has been a member of the SONOR Contemporary Ensemble in San Diego, Pauline Oliveros' Sonic Meditations Group and the McGill Symphony Orchestra. His publications include articles on Berio and Ligeti, and he has been three-time award winner in the P.R.O. Canada Composers' Competition (1980,81,82). He is currently a member of the Ottawa Symphony, and performs as a freelance cellist.

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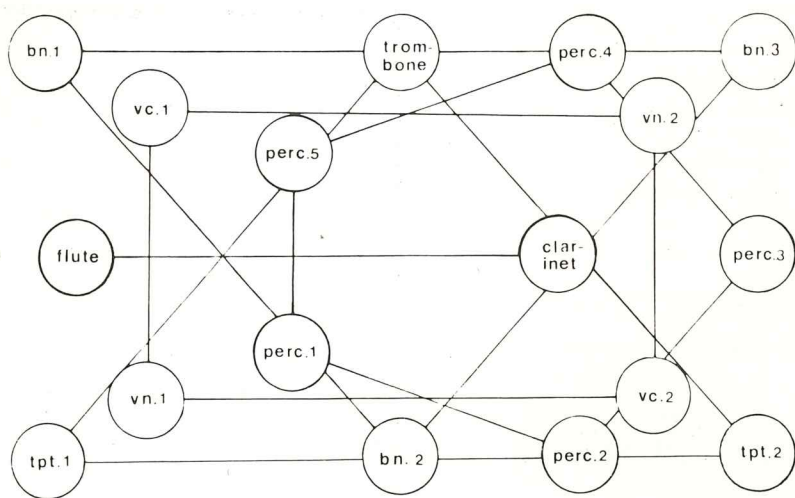
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JAN JARVLEPP

TIME ZONES



seating plan

TIME ZONES

Time Zones was composed in the spring and summer of 1981. The most essential element of this piece is that of temporal relationships. Pitch, dynamics, timbre and space are of secondary importance and serve to enhance temporal content. The players are divided into five groups each with its own timbral and spatial characteristics. The groups are:

- 1 upper woodwinds (flute and clarinet)
in a straight line
- 2 lower woodwinds (three bassoons) in
a triangle
- 3 brass (two trumpets and trombone) in
a triangle
- 4 percussion (five players) in a pentagon
- 5 strings (two violins and two cellos)
in a rectangle

Each group is assigned a kind of temporal material which differs from the others permitting a simultaneity of temporal events surrounding the listener. Therefore, traditional melody and harmony don't exist at all but are replaced by temporal events and the resultant "friction" caused by the simultaneous occurrence of dissimilar temporal activities.

In the second half, the players are regrouped into new temporal configurations or "time zones" making possible new compositional procedures.

- Jan Jarvlepp

JOHN REA

John Rea was born in Toronto in 1944. He studied composition with John Weinzweig and Gustav Ciamaga at the University of Toronto, and with Milton Babbitt at Princeton University. The recipient of many awards and commissions, John Rea has written music in several genres: solo, chamber, music-theatre, orchestra, ballet, opera and electronic music.

Besides his activities as a composer, Rea has lectured and published articles on 20th century music and since 1973 has taught composition and music theory at McGill University. He is also a founding member of two musical societies formed in Montreal in 1978: "Les événements du neuf" dedicated to the performance of contemporary works, and "Traditions musicales du monde" which promotes the appreciation of non-Western music through concerts and other activities. He is composer-in-residence for the City of Mannheim, Germany, from January to June, 1984.

The Canadian Electronic Ensemble 1983-4 Concert Season

Mar 9,10 The French Connection, featuring Marcelle Deschenes and
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TREPPENMUSIK

Treppenmusik ('staircase music') is the German word used to describe Wagner's Siegfried Idyll due to the unusual location of its first performance as a Christmas/ birthday present for Cosima. In my composition, however, this title alludes to the paradoxical staircases - ascents and descents to somewhere/nowhere - and other strange loop figurations found in the engravings and lithographs of the Dutch graphic artist, Maurits Cornelius Escher (1898-1972).

Symmetries, canonic-like repetitions, metamorphoses, the familiar made fantastic - underlying techniques and principles articulated through his experiments with perspective and


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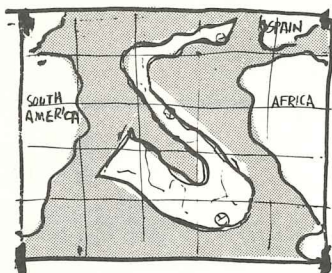
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tessellation, all combine in Escher's work which also came under the influence of mathematics. Indeed, he seems to have created in his compelling images another sentient world with its own albeit impossible celestial mechanics.

As my dear friend Vivier has recently written, "Time is a geometrically variable space. Different planes exist side-by-side, are intersected and transformed by the marvellous laws of celestial mechanics...Music has brought about the magic of time in human life. For a few brief moments, human beings transgress the divine order of celestial mechanics...Thus, humans construct their own machines for travelling through time: music." ("Pour Gödel" in Trafics, Montreal, 1982).

Treppenmusik is my very own time-machine travelling through a world according to Escher.

- John Rea

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ROBERT AITKEN

Flutist and composer Robert Aitken began flute studies privately as a child and later continued with Nicholas Fiore in Toronto and Marcel Moyse in France. Although he has studied with such outstanding flutists as Rampal, Gazzelloni, Andre Jaunet and Hubert Barwähser, Aitken considers Mayse to be his most significant influence in the field of flute performance.

Aitken's dedication to contemporary music is a deep and longstanding one, for which he has received awards from the Canadian League of Composers and the Canadian Music Council. He is co-founder and artistic director of New Music Concerts. Over the years he has built a fine reputation as a performer of new music, giving many works their premiere performance in festivals and concert halls around the world. Tonight marks the Canadian premiere of this version of Vermont Counterpoint with a new recording of Mr. Aitken on flutes, produced in cooperation with the CBC.

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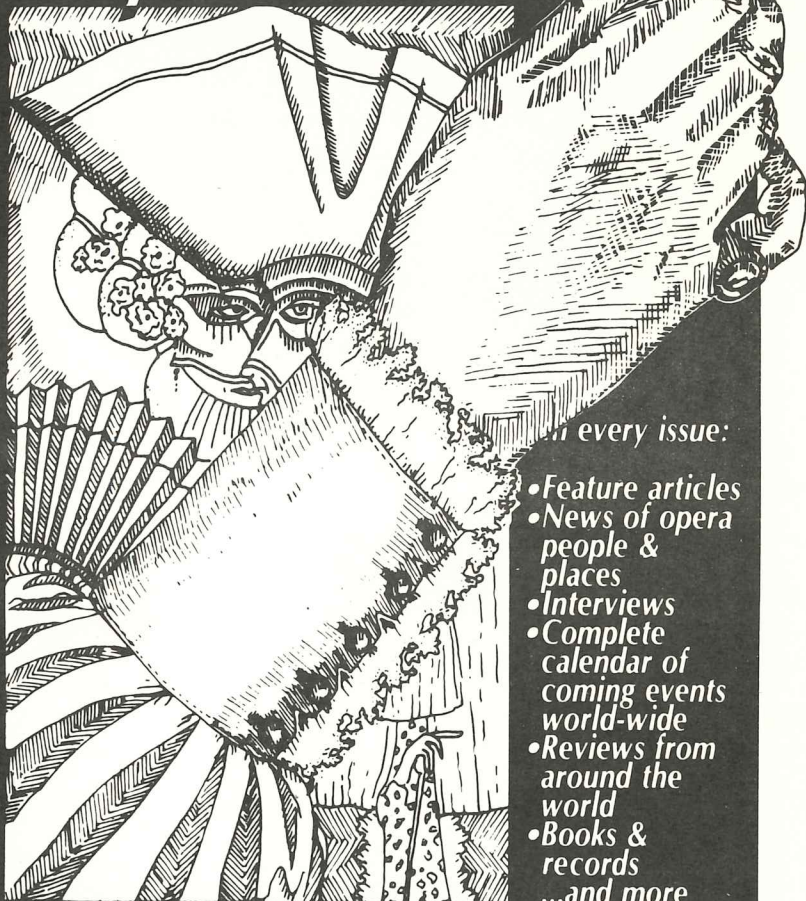
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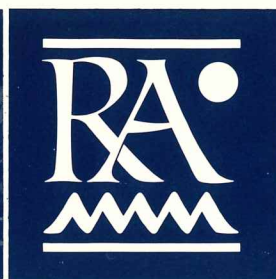
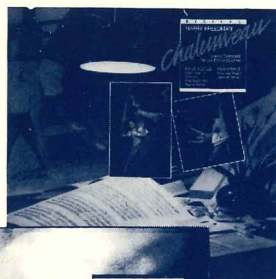
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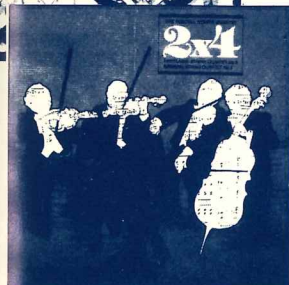
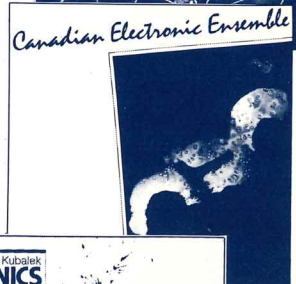
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Their works have been recorded on the Melbourne label (JEAN PICHE and ROBERT ROSEN) and CBC's RCI label (JOHN BURKE). DENYS BOULIANE was named Composer of the Year by the Canadian Music Council in 1983.

Others have had their works applauded abroad. FRANCIS CHAN won second prize in the Béla Bartók International Composers Competition in Hungary in 1982; works by JEAN PICHE have been performed at the Bourges International Festival of Experimental Music in France; ROBERT ROSEN was a finalist in 1982 in the Indiana State Contemporary Music Festival Orchestral Composition Competition; "Fusion" by PIERRE TROCHU was chosen as the Canadian submission in the World Music Days festival in Denmark in 1983.

Several winners have received commissions: HARRY KIRSCHNER from the Montreal dance company Le Groupe de la Place Royale; JEAN PICHE from the CBC, New Music Concerts and from the Vancouver New Music Society; JOHN BURKE from the CBC Vancouver Chamber Orchestra; ROBERT ROSEN from the Banff Centre.

Other winners who have distinguished themselves are LINDA BOUCHARD, TIMOTHY BUELL, RICHARD GIBSON, KEITH HAMEL, JAN JARVLEPP, JEAN LAPLANTE, DAVID S. LYTLE, JOHN OLIVER and DOUGLAS SCHMIDT.

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